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Self-portrait. Paris, 1887.

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BIOGRAPHY.

VINCENT VAN GOGH was born at Groot-Zundert (Holland) in 1853, where his father was a Protestant pastor.

His uncle was a picture-dealer connected with the house of Goupil (Boussod & Valadon), and through his influence Vincent entered the firm's branch at the Hague at the age of sixteen. He was shortly transferred to Paris, and afterwards to London (1872). It was soon realised that Van Gogh was unsuited to a business career, and he had to leave his post. After a brief stay in Holland he went to London in 1876, where he tried to earn his living as a schoolmaster. About this time he became much concerned with Theology, and determined to become a preacher of the Gospel. In 1877, he went to Amsterdam to train for the ministry, but without completing the course left for the mining district of La Borinage, in Belgium, to carry on missionary work.

All this time Van Gogh was increasingly interested in art, until in the year 1882 he devoted all his time to drawing and painting. He was befriended by Anton Mauve, who gave him some instruction. In 1884 he went to the Hague to

study. In 1885 he visited his parents at Nuenen, in Holland.

In the following year he went to Paris to join his brother Theodore, to whom he was devoted. Theodore was also a picture dealer in the Goupil Gallery at Paris. The brothers lived together at Montmartre. Vincent studied at the Atelier Cormon, and made the acquaintance of Gauguin, Toulouse-Lautrec, Pissarro and Seurat. The two latter painters influenced him considerably, as did the Japanese prints, with which he became acquainted for the first time.

After two years in Paris he became restless, and felt himself attracted by the South. He left the city in February, 1888, and settled at Arles, in Provence. Here it was that he painted the sunflowers, the orchards, the portrait of his friend Roulin the postman, and many other characteristic works. From Arles he wrote to Gauguin, who was living in Pont Aven, entreating him to come and join him. Eight months later Gauguin arrived. The two painters lived together in the little yellow house which has become famous. Very soon the two began to disagree, and the end was a violent quarrel. Van Gogh, who was of a nervous and over-sensitive nature, from that day showed signs of mental trouble. By Christmas, 1888, it was realised that Van Gogh's mind had given way, and his brother was sent for. He was persuaded to enter the hospital at Arles where, treated with

great kindness, and freed from the disturbing presence of Gauguin, he made an apparent recovery. He was discharged from the hospital on January 7th, 1889, and returned for a short time to the yellow house, which he now occupied alone. Owing to the protests of the townspeople of Arles he soon had to return to the hospital, and on May 8th he was removed to the Asylum at St. Remy. Here the artist was given every facility for painting, and some of his finest work dates from this period. While he was at St. Remy he contributed to an exhibition at Brussels, where he actually succeeded in selling a painting for 400 francs !

His health becoming worse another change was made, and the patient was placed under the care of Dr. Gachet, at Auvers-sur-Oise (1890). The Doctor, a friend of Pissarro and Cezanne, was a collector himself, and Van Gogh painted his portrait.

Dr. Gachet failed to effect a cure, and on July 28th, of the same year, Van Gogh came to a tragic end.

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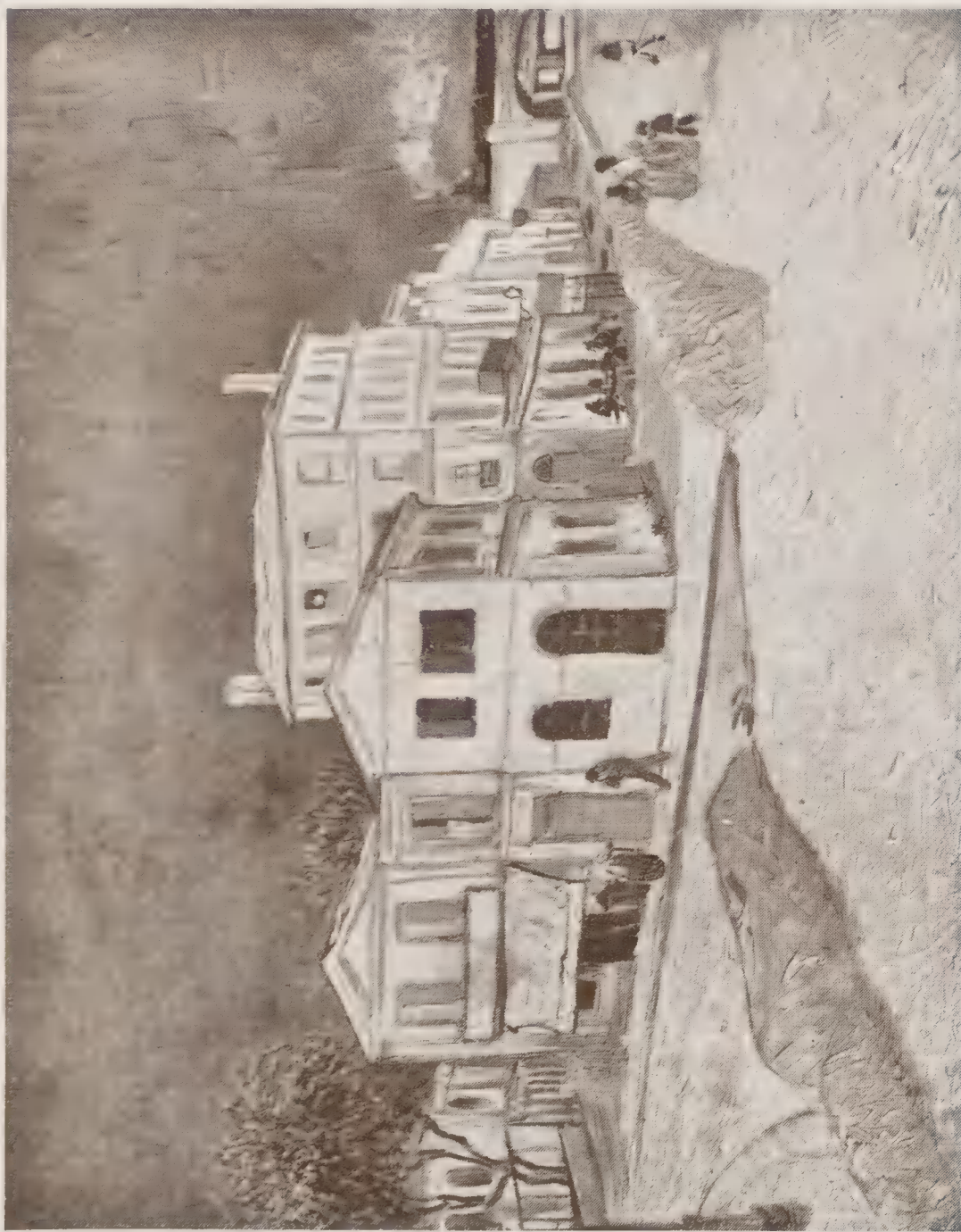
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Vincent Van Gogh's house at Arles. 1888.

VINCENT VAN GOGH

TO some of those for whom I am writing, Vincent Van Gogh may seem to be one of the pests of modern painting. To others, he is a problem. With many, a passion. For better or worse, he is one of the three master painters whose work has had seminal power in recent European art. In painting, through their awareness and vision, Cézanne, Gauguin and Vincent Van Gogh have had an influence comparable to that which Karl Marx, Edward Carpenter and Ruskin have had upon men's outlook in the sphere of economics.

Whether one is thrilled by him as I am, or incensed by him as are many whose judgment I am far from meaning to arraign, Vincent Van Gogh is a figure of significance.

He has to be reckoned with. One is right in trying to understand why he makes so poignant an impression on mind and feeling. But, in order to measure his importance, one has to see many of his pictures and drawings. Nor is it enough to glance at them at a first visit. One needs to see them again and again after the eye and mind have quieted down from the first sharp impression of surprise or excitement. One has to study them in many moods before coming to a judgment of the emotion conveyed by his colour and by his vibrant line.

Vincent Van Gogh had associations with England. For a short time, not unbefriended but obscure, he lived and taught in this country. By this tie a life, which was European rather than Netherlandish, is linked to our life. He was sensitive to the secrets of the humble and the poor. Life pierced him, whether it was the life of men and women, or the life of landscape, or the life

of flowers. He saw and painted in anguish and joy.

Vincent was a son of the manse. He had the ardour of the missionary vocation. Picture-dealing made no appeal to him. A sort of Salvation Army work among Flemish colliers failed to disclose to him the means of self-expression. He had to draw and paint. There were three stages in his work. In the first, he saw things as Jean François Millet saw them. In the second, he found himself. This was partly due to the stimulus of Gauguin and Cézanne. In the third, before his overtaxed brain had taken him to Auvers, he became the Dostoeffsky of painters. With the passion which makes men martyrs, he had the heart of a child. So there is something ingenuous in his pictures, but also something so intense as almost to terrify. Without theological dogma, and in modern guise, Vincent Van Gogh was preaching-friar turned painter. But it

was to himself he preached. Through line and colour he found utterance for thoughts which lay beyond his power of words. He was in torment from the conflict between ideals and life. Like Ruskin he died with fierce courage, but a broken heart. He affects us deeply because he felt deeply. His anguish, his vitality, show themselves through significant colour and thrown line.

MICHAEL E. SADLER.

Oxford, 1923.



The Postman. Arles, 1888

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Catalogue

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No.

DRAWINGS

1. Almshouse-man. The Hague, 1882
2. Woman digging potatoes. Nuenen, 1885
3. Trunks grown with ivy. San Rémy, 1889
These drawings were made with a reed cut like
a quill.
4. Reaper, 1885
5. Cypress. San Rémy, 1889
"Les cyprès me préoccupent toujours, je voudrais en
faire une chose comme les toiles des tournesols,
parce que cela m'étonne qu'on ne les ait pas
encore fait comme je les vois.
C'est beau comme lignes et comme proportions
comme une obélisque égyptienne."
(From a letter to the artist's brother.)

Entrance Gallery

No.

6. Winter Garden in Holland. Nuenen, 1884
 7. Landscape near Arles, 1888
 8. Landscape near Arles. 1888
 9. Ruins on a hill. San Rémy, 1889
 10. Orchard. 1888
 11. Landscape. San Rémy, 1889
 12. Landscape with a Mill. 1888
-
13. Self-Portrait. Paris, 1887 (*Oils*)

PAINTINGS

No.

14. A pair of boots. Paris, 1887

15. Head of a peasant woman. Holland, 1885.

A study of one of the heads in the artist's first large painting, "De Ardappeleters"—a group of peasants at their meal of potatoes.

16. A Crab. Paris, 1887

17. Romans Parisiens. Paris, 1887

This picture, or another version of the subject, was exhibited at the Salon des Indépendants at that period.

18. On Montmartre. Paris, 1886

19. Still-life. (Water bottle and Lemons). Paris, 1886

20. Park at Asnières, 1887

At Asnières Van Gogh met Seurat, whose work he greatly admired, and this picture is painted under his influence.

Hogarth Room

No.

21. The Postman. Arles, 1888

"Je viens de faire un portrait d'un facteur ou plutôt même deux portraits. Type socratique, pas moins socratique pour être un peu alcoolique, et conséquemment haut en couleur. Sa femme venait d'accoucher, le bonhomme luisant de satisfaction. Il est terrible républicain, comme le père Tanguy."

(From a letter to Emile Bernard.)

Later this postman, whose name was Roulin, became Van Gogh's affectionate friend, and with his wife, who is the subject of "La Berceuse," tended him during his worst illness.

22. Orchard in Arles, 1888

"I am in a frenzy of work, for the trees are blossoming, and I wished to paint a Provençal orchard in all its unbounded cheerfulness and beauty."

(From a letter to the artist's brother.)

23. Landscape with white clouds. 1889

24. Berceuse, 1888-1889

The wife of Roulin, the postman of Arles.

"Je crois t'avoir déjà dit qu'en outre j'ai une toile de Berceuse, juste celle que je travaillais lorsque ma maladie est venue m'interrompre. De celle-là je possède également aujourd'hui 2 épreuves.

Je viens de dire à Gauguin au sujet de cette toile, que lui et moi ayant causé des pêcheurs d'Islande et de leur isolement mélancolique, exposés à tous les dangers, seuls sur la triste mer, je viens d'en

dire à Gauguin qu'en suite de ces conversations intimes il m'était venu l'idée de peindre un tel tableau, que des marins, à la fois enfants et martyrs, le voyant dans la cabine d'un bateau de pêcheurs d'Islande, éprouveraient un sentiment de bercement leur rappelant leur propre chant de nourrice.

Maintenant cela ressemble si l'on veut à une chromolithographie de bazar. Une femme vêtue de vert à cheveux orangés se détache contre un fond vert à fleurs roses. Maintenant ces disparates aigues de rose cru, orangé cru, vert cru sont attendris par des bémols des rouges et verts."

(From a letter to the artist's brother.)

No.

25. Vincent's Bedroom in Arles, 1888

"I will simply paint my bedroom. This time the colour shall do everything, by means of its simplicity it shall lend things a grand style. and shall suggest absolute peace and slumber to the spectator."

(From a letter to the artist's brother.)

26. Sunflowers. Arles, 1888

"I am now painting here with as much enthusiasm as the man of Marseilles eats his bouillabaisse, and this will not surprise you, seeing that my subject consists of sunflowers.***** Pending the time when I shall share my studio with G., I should like to decorate it with a scheme consisting only of large sunflowers."

(From a letter to the artist's brother.)

Hogarth Room

"Gauguin me disait l'autre jour, qu'il avait vu de Claude Monet un tableau de tournesols dans un grand vase japonais très beau, mais-il aime mieux les miens. Je ne suis pas de cet avis—seulement ne crois pas que je suis en train de faiblir."

(From a letter to the artist's brother.)

No.

27. Vincent's house in Arles. 1888

"I have just taken a house. It is painted yellow outside and whitewashed within, and it stands right in the sun."

(From a letter to the artist's brother.)

This is the house which Van Gogh shared with Gauguin.

28. The yellow chair. Arles, 1888

29. The Plough (*after Millet*). San Rémy, 1889

Van Gogh was throughout his life a great admirer of Millet. He made copies of his work in the early days in Holland and again at the Asylum of St. Rémy. They were made from woodcuts, etchings and lithographs sent him by his brother. At this period he also copied Rembrandt, Delacroix and Daumier.

"J'ai à present 7 copies sur les dix des 'Travaux des champs' de Millet. Je peux t'assurer que cela m'intéresse énormément de faire des copies et que n'ayant pour le moment pas des modèles, cela fera que pourtant je ne perdrai pas de vue la figure. En outre cela me fera une décoration d'atelier pour moi ou un autre."



Sunflowers. Arles, 1888.

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Je désirerais copier aussi 'le Semeur' et 'les Bêcheurs.' Il y a des Bêcheurs une photographie d'après le dessin. Et du Semeur chez Durand Ruel l'eau forte de Lerat. Dans ces mêmes eaux-fortes se trouve le champ sous la neige avec une herse."

(From a letter to the artist's brother.)

No.

30. The Diggers (*after Millet*). San Rémy, 1889

See Note to No. 29.

31. Bridge at Arles, 1888

One of the first pictures the artist painted in Provence.

"In the batch I am sending you there are the 'Pink Orchard' painted on coarse canvas, the 'White Orchard' (landscape shape); and the 'Bridge.' I am of opinion that these pictures will rise in value later on. And fifty or so pictures like these would compensate us for the small amount of luck we have had hitherto. Take these three pictures for your collection and do not sell them: for later on each one of them will certainly fetch 500 francs. I shall begin to breathe freely only when we have collected fifty such pictures."

(From a letter to the artist's brother.)

32. L'Italienne. Arles, 1888 (?)

33. Rocks in a wood. San Rémy, 1889

Hogarth Room

No.

34. The Olive Orchard. San Rémy, 1889

“***** les oliviers sont fort caractéristiques et je lutte pour atrapper cela.

C'est de l'argent tantôt plus bleu tantôt verdi, bronzé, blanchissant sur terrain jaune, rose, violacé ou orangeâtre, jusqu'à l'ocre rouge sourde.

Mais fort difficile, fort difficile.”

(From a letter to the artist's brother.)

35. Avenue in Arles, 1888

36. A man and a woman walking in a wood

37. A Restaurant at Arles. 1888

Lent by MRS. ALFRED SUTRO.

38. The Olive Orchard (small). San Rémy, 1889

39. Cornfield with rooks. Auvers, 1890

40. The Zouave. Arles, 1888

"A Work of Art."—*The Times Literary Supplement.*

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